

May 31, 1960

New Jersey Historical Society
230 Broadway
Newark 4, New Jersey

Gentlemen:

The enclosed comment concerning coinage about which we are preparing an article may not be accurately cited. I am not sure if any New Jersey newspaper was published on November 12, 1785. Perhaps the date is the dateline of the article and the newspaper is an issue or two later. Would you be kind enough to look in the November 1785 issues of the New Jersey Gazette (Trenton) and the Political Intelligencer (Elizabethtown) and locate the source so that I may have an accurate citation. I presume these are the only New Jersey newspapers published in November, 1785. If the article is longer than my excerpt, please advise.

Your cooperation will be most appreciated.

Sincerely,

ERIC P. NEWMAN NUMISMATIC
PUBLICATION SOCIETY

By

Eric P. Newman,
President

EPN/atb



THE NEW JERSEY HISTORICAL SOCIETY

230 BROADWAY, NEWARK 4, NEW JERSEY
HUMBOLT 3-3939

June 8, 1960

Mr. Eric P. Newman, President
Numismatic Education Society
6450 Cecil Avenue
St. Louis 5, Missouri

Dear Mr. Newman:

The article on the "new and curious kind of COPPERS" was published in the New-Hersey Gazette (Trenton) for Monday, December 19, 1785, and appeared under a Trenton dateline for the same day. Except for a few variations in capitlization and punctuation, the text therein agrees with the excerpt from the History of the ~~United~~ First U. S. Mint.

Sincerely,

William H. Gaines
Librarian

Montroville W. Dickeson
The American Numismatic Manual
Phila 1859

COLONIAL COINS.

89

U. S. A. COPPER.

Device.—Thirteen bars which run parallel to, and equidistant from, each other—typical of the thirteen United colonies or States.

Reverse.—The letters U. S. A.

(Size 7. See Plate VIII, Figure 12.)

One other emission, precisely the same. (Size 6.)

Of the above coppers, there is but a single type and two varieties. They bear no date. It is asserted by some, they were issued in 1776—favoring the idea, that the issue of a coinage at this time was intended as an endorsement of the Declaration of American Independence; by others, that they made their appearance in 1783—the year of its recognition by Great Britain.

They were, at any rate, merely a private enterprise, and we have learned, satisfactorily to ourselves, that they were really gotten up and struck off in Cherry street, in Philadelphia.

As this location is the birthplace of the "Washington cent of 1791," it looks a little as if the Mr. Harper, therewith so prominently connected, might possibly have paid some attention to the art of coining, before the period when he became so famous.

there are
not two
genuine
varieties

with 1791
wrong

NON. DEPENDENS. STATUS.

Device.—A bust, facing to the right, hair plain and flowing, resembling an Indian chief. On the shoulder, in a small circle, is a flag and sword crossed, and 1778. in the angle, thus formed, are four fleur-de-lis—arms of France. On the breast is a small head with wings extending half-way up toward the shoulder.

Legend.—NON · DEPENDENS · STATUS ·

Reverse.—Full length figure of an Indian seated on a globe, around his loins an apron of feathers; in his right hand he holds a bunch of tobacco leaves, in the left a shield, on which is the American flag and a sword crossed, and in each angle, formed thereby, a fleur-de-lis, same as on the shoulder-knot on the obverse.

Legend.—AMERICA.

Exergue.—1778.

(Size 8. See Plate VIII, Figure 13.)

An engraved piece, so elaborately designed as was this, we are sorry to say, is without a history. It certainly must have thoroughly taxed the powers of design of some one, to combine so many emblems, and, at the same time too, so suggestive of facts and ideas, upon a single copper.

←
this is
not
genuine
a connection

During 1820 the production of copper cents was stopped for six months because the demand was over supplied.

The Bar Cents

The following item taken from a New Jersey newspaper dated November 12, 1785, tends to show that the bar cents were not coined under the supervision of Robert Morris:

"A new and curious kind of coppers have lately made their appearance in New York. The novelty and bright gloss of which keeps them in circulation. These coppers are in fact similar to Continental buttons without eyes; on the one side are thirteen stripes and on the other U. S. A. as was usual on the soldiers buttons. If Congress does not take the establishment of a Mint into consideration and carry it into effect it is probable that the next coin which may come into circulation, as we have a variety of them, will be the soldiers old pewter buttons, for they are nearly as variable as the coppers above described and hardly so plenty."

According to the minutes of the Supreme Executive Council of 1778 the soldiers' buttons were made of a composition of lead and tin in proportions of about three to one.

HISTORY

OF THE

FIRST UNITED STATES MINT

ITS PEOPLE AND ITS OPERATIONS

BY

FRANK H. STEWART



the sentiment "Utile Dulci." One variety is without the scroll. The Half-penny is similar; a few are found with the date 1724. The Farthing is also similar. The words Utile Dulci are never found on the uncrowned Halfpence and Farthings. Fine specimens of the Rosa's bring from Five to Ten Dollars each. The rarer varieties, of course, much more.

An extremely rare Rosa Americana of the largest size exists, of the date 1733. One of them is said to be in the British Museum. Another was sold from the collection of Dr. Chas. Clay, of Manchester, England, in New York City, in the year 1871, for \$190. Obverse, laureated bust of George II, "Georgivs II., D. G. Rex." Reverse: rose branch with seven leaves, a full-blown rose and a bud crowned; "Rosa Americana, 1733." "Utile Dulci," on a scroll, beneath the rose.

We sometimes meet with a copper coin something smaller in diameter and not so thick as the old U. S. Cent, having the following characters: Obverse, two L's crossed under a crown, Legend—*Sit Nomen Domini Benedictum*. Reverse: "Colonies Francoises 1721 H." Sometimes the date is 1722. The piece tells its own story, being issued during the minority of Louis XV by the French Government for its Colonies. As Louisiana was one of these, it probably circulated there, and is accordingly classed among American Colonials.

Another considerably heavier copper, engraved on the edge was issued by the same government in the year 1767. Obverse: Two flambeaux, crossed and tied together. Legend—*Colonies Francoises L. XV*. Reverse: Three fleur-de-lis under a crown, are encircled by two half-wreaths fastened by their stems. Legend—*Sit Nomen Domini Benedictum 1767*.

The majority of those now seen have had the three fleur-de-lis obliterated by the letters R F stamped upon them. This, it is believed, was done by order of the Republican Government after its establishment.

The well-known Virginia Half-Pennies seem to have been very plentiful. A number of different dies were used. A laureated bust of George the Third is surrounded, as on the English Halfpenny, with his title "Georgivs. III. Rex." The Reverse has an ornamental and crowned shield, emblazoned quarterly: 1, England empaling Scotland; 2, France; 3, Ireland; 4, the electoral dominions. Legend—*Virginia*. Date, 1773. One variety is so much larger than the others as sometimes to be called the penny, but it is not nearly large enough.

A similar devise, dated 1774, has been found in silver, and is known as the Virginia Shilling. It is possible that a coinage of Shillings for Virginia was intended at this time, of which the above was a pattern. However this may have been, the coin is of great rarity, probably less than half a dozen in all are known to coin collectors of the present day.

A very rare if not unique piece, whose history is not known, is called the "Non Dependens Status," from the Legend on the Obverse. This Legend surrounds a draped bust, facing right, the hair falling on the shoulder. Reverse: an Indian in a tunic of feathers, facing left, seated on a globe. In his right hand is a bunch of tobacco; his left rests upon a shield. Legend—*America*. Date, 1778. Judging by the copy that has been made of this piece, which is said to have been engraved only, it must be a fine design handsomely executed.

The Bar Cent is believed to have been made in England, in the year 1785, and sent over to New York for circulation in America. It has the monogram U. S. A. in large Roman letters. In one variety the S is over the other letters, and in another the S is over the U, and the A over the S. The Reverse has thirteen parallel bars. A good Bar Cent can be had for Three or Four Dollars. Other pieces made probably in this country, but not authorized, that were intended for the needs of the New York colonists, will now be described.

ween 1700 and 1706 there was in New York, as we know there was in other American colonies, deficiency of cash, to supply which and perhaps somewhat to regulate the unsettled currency, the dies of our coin were prepared in Holland, possibly at the instance of some Dutch inhabitant of New York, but were used to strike nothing more offensive to the sovereign's right of coining than this harmless trial piece in soft metal."



No. 15.—Obv. U S A in monogram. Milled border.

Rev. Thirteen horizontal bars. Milled border. Copper. Edge, plain; size 15½.

No. 16.—Obv. Monogram similar to last, but the letters exhibit slight differences in position; notably the tail of the S pauses abruptly at the base of the U, whereas in No. 15 it passes over upon the U.

Rev. Thirteen horizontal bars of a slightly different style from last. The borders are milled, but more unevenly than on the preceding piece, which is not esteemed so rare as this. Copper. Edge, plain; size 15½.

The "Bar Cent," as this singular token is usually called, is credited, upon the unreliable authority of the late Charles I. Bushnell, to one of the Wyons, at Birmingham, England. The device U S A was upon the old Continental buttons, which offered the model for this coin. The same authority assigns the piece to New York city, where he claims it first made its appearance in the month of November, 1785. The value of the Bar cent—if it ever had any—has been entirely destroyed by the large circulation of counterfeits, said to have been made by a die-sinker named Bolen, in Springfield, Mass. To this person is also ascribed a different type, bearing on the obverse a smaller monogram U S A. There are many well-informed numismatists who repudiate the Bar cent entirely as a colonial or early state issue, and regard it as a work of recent date. The writer, who for twenty-four years has been actively engaged in coin collecting, is free to confess that he never saw a Bar cent which he believed to be a genuine colonial. There are many who think differently, with whom we will not attempt to dispute. A Bar cent "guaranteed original" sold in the

McCoy sale, May 17—21, 1864, for \$5. In the Bushnell sale the two varieties (guaranteed, of course) brought; No. 15, \$11.50; No. 16, \$15.50. Another, having some of the original red color, of the No. 16 variety, sold for \$9; while a "trial piece" in lead of the same pattern, brought fifteen cents. Where did Mr. Bushnell, on whose authority these tokens gained countenance, get this trial piece in lead?

No. 17.—Obv. NON VI VIRTUTE VICI A bust in military dress to right.

Obverse

A passes over S while in Bolen copy S passes over A.

Center of upper part of tail of S touches U left of lowest point of inside line of U while in Bolen copy it touches under the lowest point of inside line of U.

Bolen has line die break from inside of right leg of A sloping slightly downward to right outside edge of S.

Bolen has slight circular line just inside the edge dentils.

Bolen is often off center so that dentils from 2 to 5 o'clock do not show.

Reverse

If coin is turned on horizontal axis:

Thick spur-like die break on lower side near right end of second bar from top. (Customary diagnostic point).

Ends of second bar from bottom are double cut as are right ends of 3rd and 4th bars from bottom.

Tiny line die break from top of bottom bar near right end to underside and across bar above.

In Bolen there is a line sloping slightly downward to the left from the left end of the bottom of the 4th bar from the top.

In Bolen there is a short almost horizontal raised line in the field between the left ends of 2nd and 3rd bars from bottom.

In Bolen the left end of the third bar from the top has two horizontal spurs.

5/29/73

Empire

Mr. Newman —
As you can see herein, the
date of my talk approached faster
than did the completion of the research.
However, I thought you might like to see
a progress report. Credits to you were given
orally. Many thanks for the help and suggestions.
Harry Colborn

THE BAR COPPER

by

Harry W. Colborn

Mr Harry W Colborn
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Murrysville PA
15668-1070



Western Pennsylvania Numismatic Society

March 2, 1993

T H E B A R C O P P E R

This talk will be different from the usual talk on coins given to this august body in two significant ways. First, it is on a single coin, not a whole series covering centuries as some speakers have done. Second, unlike papers given, for example, by Messrs. Homren, Korchnak and others, which delineate a line of research resulting in nicely drawn conclusions, this paper will describe an unfinished research attempt with a series of blind alleys.

The 'single coin' is, of course, the bar copper, also called the bar cent. This 'coin' or perhaps 'token' apparently showed up first in New York City in late 1785. This was during the period when coinage was in short supply and small coins were even scarcer. It was the period when barter was the main means for transactions and the coins that were available were a mixture of weights and countries of origin. I'm sure you all are familiar with George III's policy of subjugation which included laws against the colonies' minting any kind of coin. This policy carried throughout the period before the end of the Revolution and affected American commerce for a decade or more after the Treaty of Paris. And worse, the U.S. had no mint in operation prior to 1793. Some of the slack was taken up in the 1783 to 1793 period by State coining, the states having been released from George III's laws. The most familiar are perhaps those of Massachusetts, Connecticut and New Jersey. However, during this transition period, there was opportunity for the entrepreneur to create and pass coins at a value less than the intrinsic or metallic value of the piece.

One of these ventures was apparently the bar copper. The piece interested me first because of its unusual design and later because no one seemed to know anything about it. I'll show slides later but the description is simple: Only slightly less in diameter than the large cent, it is substantially thinner. On what has become known as the obverse, there are the initials "USA" occupying most of the field and arranged in serial order, rather than in monogram order. On the reverse are thirteen horizontal bars. No date nor value is shown. A diagnostic burr is on one of the bars which is always referred to as the 'second bar'. Although the term 'cent' is common, it is noted that the burr can only be on the second bar if the coin is given a medallion turn rather than a coin turn. Of course, those are not universal definitions.

When I started, my main interest was in the country of origin, the mint, and the designer. I thought the best way was to ask people that I thought knew all about this sort of thing. I started with Harrington Manville, who is regarded to be the U.S. expert on numismatics within Great Britain. Mr. Manville, in a very nice reply, said he could not answer any questions about the piece or its origin. He passed my letter on to John Ford and Dick Doty, in case they knew anything. (He did mention that The Gentleman's Magazine in the 1780's and 1790's had no pertinent comments from correspondents although comments were included on other colonial coppers.) From that referral I received nothing from John Ford, which I took to mean he had no information. From Doty at the Smithsonian came the word that he had no information but that he would ask Ray Williamson of Lynchburg. (I heard nothing from Mr. Williamson.) Interestingly, Doty called the engraver's work on the bar copper crude and doubted that it came from the Wyons' design or mint. That will come up again later.

My next shot was the Royal Mint, which I thought should be in England; but it's in Wales. From Mr. Dyer, Librarian and Curator, came the word that he had never come across any reference to the bar copper in the records of the Royal Mint. He suggested two men in Birmingham: Mr. Symons at the Birmingham Museums and Mr. Vice of Format of Birmingham. Both replied. Neither could add anything significant. Mr. Symons said he could not link the piece to George Wyon and that the design is so basic that any die-sinker in Birmingham could have done it. Mr. Vice said approximately the same thing. Mr. Symons suggested contacting the Coin and Medal Department at the British Museum (which is in London). Ms. Hewitt, curator, said they had no information or references on the piece.

That finished off my list of sources in Washington and England. Next was Ken Bressett, another Colonial expert and editor of the Red Book. He said "There simply is not anything known about the 'Bar' piece, and it is anyone's guess as to where it was made." He said the coin was mentioned in the December 19, 1785 issue of the New Jersey Gazette in Trenton. Remember that date--it will come up again. He went on to say that he didn't think these were coins at all--but, perhaps tokens or a sort of patriotic medal to be proudly carried and occasionally spent as a half-cent farthing substitute. Further, he said the work was better than anything in the U.S. at the time--that it was 'most likely' from Birmingham, and that anyone could have cut the simple die.

Meanwhile, I was paralleling the correspondence with some hunting in publications. I received on loan from the Early American Coppers library all of the issues of the Colonial Newsletter--a stack about three feet high. I can't believe I read the whole thing--well, titles anyway. Result: absolutely no mention of the piece.

Of course, one would never continue such a research without consulting Breen, which I did, and found a reference attributed to the New Jersey Gazette of November 12, 1785--as follows: "A new and curious kind of coppers have lately made their appearance in New York. The novelty and bright gloss of which keeps them in circulation. These coppers are in fact similar to Continental buttons without eyes: on the one side are thirteen stripes and on the other U.S.A. as was usual on the soldiers buttons. If Congress does not take the establishment of a mint into consideration and carry it into effect it is probable that the next coin which may come into circulation, as we have a variety of them, will be the soldiers old pewter buttons, for they are nearly as variable (sic) as the coppers above described and hardly so plenty."

Note that Breen's reference is the November 12, 1785 issue of the New Jersey Gazette, while Bressett had December 19, 1785; but still of the Gazette. More later.

Breen says the designer/engraver was George Wyon III and that the piece was minted in Birmingham. Recall that other experts doubted that the Wyons had anything to do with it.

Breen quoted Sylvester Crosby on the above attribution, as you can see in one of the attachments. Crosby, in turn, quoted Charles Bushnell, a New York collector and writer. There is no record as to where Bushnell got his information. Crosby published in 1875; Bushnell would have been 49 in that year.

Meanwhile, I had requested a microfilm of the New Jersey Gazette for 1785 through inter-library loan at the Oakland Carnegie Library. That took about two months, after which I diligently read all issues (published fortnightly) from 1783 to 1786 and found the referenced article dated December 19, 1785; so, apparently Breen is wrong and Bressett is right. As a matter of fact, the Gazette was not published on the November date given by Breen. None of that tells me anything

about country of origin, designer or mint. (A later communication from Eric Newman showed that he had discovered the December date in 1960.) A copy of the article is included in the attachments. Note that it says the buttons are 'valuable', whereas Breen says they are 'variable'.

Other information found and included as attachments follows:

- a. Mease, MD, James. "Old American Coins." Collection of the Massachusetts Historical Society (Third Series, Vol. VII, 1838). According to Eric Newman, this is the earliest article on numismatics.
- b. Dickeson, Montroville W. "Colonial Coins." American Numismatic Manual, 1859. It is claimed here that the pieces were struck "in Cherry Street", Philadelphia, by Mr. Harper who is known for having produced the Jefferson head cent pattern. Dickeson also made struck copies.
- c. Smith. Visitor's Guide to the United States Mint, 1885. This mentions the bar copper.
- d. Coin Collector's Journal, 1887. In this, the author says Bushnell is an unreliable authority and doubts that the bar copper is really a colonial.
- e. Stewart, Frank H. History of the First United States Mint, 1924. He quotes a New Jersey newspaper article with the November date, much like the Trenton article. However, the New Jersey Gazette is not specifically named. Also, the word 'valuable' in the Gazette appears here as 'variable,' as in Breen.
- f. Hancock and Spandauer, Standard Catalog of U.S. Altered and Counterfeit Coins, 1979. In this, the author says, 'Thomas Wyon--Birmingham.'
- g. Bressett, K. A Guide Book of United States Coins (Red Book), 1993. The editor refers to Thomas Wyon, Birmingham.

In summary, I started out to discover the country of origin of the bar copper, as well as its designer and mint. What do I now know that I didn't know before? Not much.

- a. Most writers believe that the piece came from Birmingham, England. However, there is one dissenting expert who claims that it came from Philadelphia-- a different foreign country.
- b. Those who believe in the design originating in Birmingham are divided. Some attribute the work to some one of the Wyon family, others specifically to George III, still others to his son Thomas. Then there are some who say the work is too crude for the Wyons.
- c. That one writer believing in Philadelphia as the design point also believes that it was struck under the direction of the designer. With the Birmingham group, one says 'Wyon's Mint' the rest are not specific. There were other manufactories capable of handling the job.

So, although I've accumulated a lot of paper, I have not eliminated any of the dead ends or differences in opinions. Now, where do I go from here? I believe the difference in wording in the references to a New Jersey newspaper article indicate that there was more than one New Jersey newspaper being quoted. That deserves looking into. Also, Philadelphia papers could be checked to see if the Cherry Street reference is credible. Similarly, New York papers should be looked into to see what the New Jersey editors were quoting. If the date could be pinned down, ships' manifests could be checked. All in all, it doesn't look easy.

Now, let's digress for the rest of the talk and discuss counterfeiting, or struck copies. Struck copies is the nice term--counterfeiting the not-so-nice. Richard Kenney says of the situation in the mid-nineteenth century, "When rare coins were unavailable, collectors were not averse to the practice of using copies to fill in the gaps in their cabinets. Copies, however, cover a multitude of sins. From the simple counterfeits designed to cheat the government, from electrotypes and casts made from fine genuine specimens, we come to the category under discussion--copies or facsimiles struck from engraved dies. Electrotypes and casts, of course, may be detected by the initiate in a number of ways, e.g., the faint line around the edge of the piece, pitting and other defects in the case of a solid cast, and the very important evidence of the weight. These factors plus the 'feel' are certain to establish proof of an electrotypes or cast. Struck copies, however, are dangerous, for despite the plaintive denials of their makers regarding motives, these pieces have long deceived the unwary and unenlightened. But, here too, careful examination will enable one to distinguish the copy from the genuine.

"Strangely, however, a new factor has recently entered into the scene. Struck copies have acquired a status and can stand on their own; they are not shunned by the collector who is fond of interesting pieces as well as the student eager to possess these pieces for comparison purposes. A 'Bolen' or a 'Wyatt' is no longer mentioned with contempt, except perhaps, in the few instances where a question of fraud was dominant in a transaction. Where at one time they were deemed mere forgeries, they are today items of decided value. This, of course, is largely due to the relative scarcity of most of the copies. An analysis of last century's auction sales discloses the fact that copies were sold openly, undisguised, and furthermore were eagerly sought after--the very same pieces

that at a much later date were upon occasion misrepresented as genuine."

Breen says that there are more forgeries of the bar copper than of any other coins of the period. He says, "All genuine examples have a tiny spine protruding from near end of the second bar, pointing at third . . .", and describes other differences, although they are not diagnostic. Breen goes on to say, "About the earliest of the forgeries reliable historical information exists. In 1862, the Springfield (Mass.) medalist John Adams Bolen made accurate copy dies (without the spine, etc.) and struck 65 impressions. . . ." He goes on to describe what happened to the dies, noting that Bushnell had ordered several strikings from later owners.

There are two small booklets on struck copies of early American coins, one of which was by Richard D. Kenney, quoted earlier, printed by Wayte Raymond in 1952 and reprinted by Durst in 1982. The other is a much scarcer and apparently little known work limited to Bolen's work by Edwin L. Johnson in 1882. I have included copies of both booklets in the attachments. Rumor has it that a definitive work on struck copies is being produced by a New England author even as we speak.

In Kenney, Bolen is quoted as expressing regret for having made the copies since other people sold them as being genuine, and noted that "they were not a financial success to me," Bolen was a highly regarded numismatist and member of well-known societies. So, was he a counterfeiter?

Now for some slides.

1. A picture of one type of Colonial Army uniform button, reproduced from the Encyclopedia Britannica.
2. Obverse and Reverse from Sylvester Crosby.
3. Original Bar Copper--obverse.
4. Original Bar Copper--reverse.
5. Bolen's copy--obverse.
6. Bolen's copy--reverse.
7. Original reverse left, Bolen's copy right.
8. Original obverse left, Bolen's copy right.
9. Cast copy--obverse.
10. Cast copy--reverse.
11. Modern copy (GSP)--obverse.
12. Modern copy (GSP)--reverse.

In addition to having the above subjects for display, I have a recently acquired electrotpe, marked "copy." This is from a group of at least 35 which appeared in the Baltimore area about a year ago.

Thank you.

ATTACHMENTS

CONTINENTAL ARMY UNIFORM BUTTON



ENCYCLOPEDIA

BRITANNICA

"Buttons"

return.

TRENTON, Dec. 19.

On Thursday evening last, a meeting of the proprietors of the Trenton Academy was held, when the hon. Isaac Smith, esq. Moore Furman, and James Ewing, esqrs. and messrs. Stacy Potts and Conrad Kotts, were, by ballot, elected trustees; and the hon. David Brearley, esq. Samuel Witham Stockton and Samuel Leake, esqrs. and messrs. Isaac Collins, Benjamin Pitfield and John Singer, were appointed visitors, for the ensuing year.

At a joint-meeting of the legislative-council and assembly, at the late sitting in this place, AARON DUNHAM, esq. was appointed *Auditor of Accounts* for this state, in the room of JAMES EWING, esq. appointed continental loan-officer.

His excellency the governor has been pleased to appoint the said AARON DUNHAM, to receive from John Pierce, esq. paymaster general, or from the paymaster general for the time being, such certificates belonging to the corps not appertaining to any line, as shall belong to any of the inhabitants of the state of New-Jersey.

A new and curious kind of COPPERS have lately made their appearance in New-York, the novelty and bright gloss of which keeps them in circulation—These coppers are in fact similar to continental buttons without eyes; on the one side are thirteen stripes, and on the other U. S. A. as was usual on the soldiers buttons. If Congress does not take the establishment

of a mint into consideration, and carry it into effect, it is probable that the next coin which may come into circulation, as we have a variety of them, will be the soldiers old pewter buttons, for they are nearly as valuable as the coppers above described, and hardly so plenty.

On Monday evening last SAMUEL W. STOCKTON, esquire, counsellor at law, was married to miss Cox, daughter of the honourable John Cox, of Bloombury.

Died on Thursday morning last, in the 32d year of her age, Mrs. MARTHA BARNES, wife of Mr. Isaac Barnes, of this place; and on Friday her remains were interred in the Friends burying place, attended by a large number of respectable citizens.

As this location is the birthplace of the "Washington cent of 1791," it looks a little as if the Mr. Harper, therewith so prominently connected, might possibly have paid some attention to the art of coining, before the period when he became so famous.

THE BAR CENT, OR U S A COPPER.

CROSBY
1825

This is another piece about which little is known. Bushnell says of it, "This copper was coined in Birmingham, in England, in the year 1785, and was probably the work of Wyon. The obverse U S A is the same as the device of the old Continental Buttons, having been copied from them. This novel piece was put into circulation in the city of New York, and made its first appearance there in the month of November, of the above mentioned year. On account of its light weight, as well as its device, it was not received with favor, and was not extensively circulated."

OBVERSE.

Device,— U S A in large Roman monogram, on a plain field.

REVERSE.

Device,— Thirteen horizontal bars.

Borders,—Serrated. Edge,—Plain. Size,— $15\frac{1}{2}$. Weight,—85 grains.

[Plate IX. No. 25, and Fig. 78.]



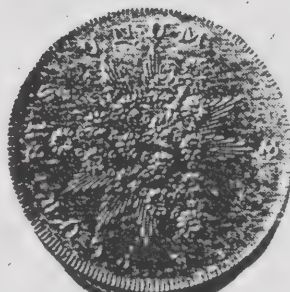
There were two pairs of dies for this token: that given on the plate is the rarest variety. A piece somewhat smaller than that last described, was gotten up a few years since, and has by some been believed to be designed for a half cent of the same type: we have, however, good reason to suppose that it is of quite recent manufacture; it is represented by Fig. 79.

EARLY COINS OF AMERICA

CROSBY



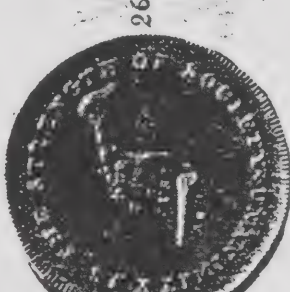
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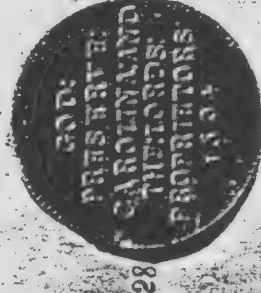
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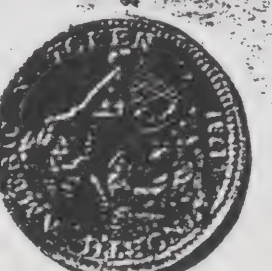
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22



25

COPIES

iii. THE BAR COPPER (1785)

The *New Jersey Gazette*, Nov. 12, 1785, described a recent arrival among circulating coppers from Birmingham "Hard Ware" makers:

A new and curious kind of coppers have lately made their appearance in New York. The novelty and bright gloss of

which keeps them in circulation. These coppers are in fact similar to Continental buttons without eyes; on the one side are thirteen stripes and on the other U.S.A. as was usual on the soldiers buttons. If Congress does not take the establishment of a Mint into consideration and carry it into effect it is probable that the next coin which may come into circulation, as we have a variety of them, will be the soldiers old pewter buttons, for they are nearly as variable as the coppers above described and hardly so plenty.

The Continental buttons mentioned are scarce collectibles (Albert {1974} GI 2); several vars. exist. According to the minutes of the revolutionary Supreme Executive Council, these buttons were made of pewter comprising 75% lead, 25% tin, which would hardly have served for coins: Stewart {1924}, p. 116.

Note that the Great Seal of the United States (1782) represents the Original 13 Colonies as stripes, though easing the count by alternating red and white; this precedent accounts for the stripe or bar device on the coppers' rev. They were struck at considerably lighter weight than the normal Birmingham standard of 60 to the lb.; until the New York copper panic (July 1789), they surely passed with the rest at 14 to the shilling. This circumstance makes the old name "Bar Cent" a misnomer not worth preserving.

We may conjecture that whichever New York merchant ordered them furnished their Birmingham maker with a uniform button as a prototype. At the apparent weight standard of 84 to the lb., a cask containing one cwt (112 lbs.) would have comprised some 9.408 coppers. Crosby, p. 333, quotes Charles Ira Bushnell as attributing these to Wyon's mint in Birmingham; at the time there was no other operation whose name has been preserved, certainly no other with any pretense to legitimacy.

Survivors mostly come F to VF, seldom better or much worse; in mint state they are prohibitively rare. Normally they come on thin narrow blanks with incomplete border dentils. They antedate the period when Birmingham mints were coining coppers with lettered or ornamented edges. No other coins have shown up overstruck on Bar Coppers.

There are more forgeries of the Bar Copper than of any other coins of the period. All genuine examples have a tiny spine protruding from near end of second bar, pointing at third; usually there is also a tiny die crack joining two bars almost at center of the coin. These marks are absent from any of the die-struck forgeries, though they may show on cast or electrotype copies of originals. Crosby, p. 333, mentions two vars., "that on the plate the rarest," but the other var. has never shown up; it was probably a Bolen copy.

About the earliest of the forgeries reliable historical information exists. In 1862, the Springfield (Mass.) medalist John Adams Bolen made accurate copy dies (without the spine or central crack) and struck impressions in copper [65], later selling the dies to the Roxbury coin dealer William Elliot Woodward. Woodward turned the dies over to one of the three Lovetts in New York, ordering silver impressions [12]. Charles Ira Bushnell somehow learned that Lovett had the dies, and privately ordered other strikings; in his estate (1882) were later strikings in nickel, brass, and tin. Bolen's coppers are minutely lighter than some originals: 81-81.8 grs. = 5.25-5.3 gms. (as against yon's Bolen's 80.8-87.2 grs. = 5.24-5.65 gms.). They normally come in mint state, though a few have been rubbed to simulate originals.

Less is known of the five or six later issues of forgeries; these are mostly struck from cruder dies than the originals, sometimes on cast blanks. Crosby, fig. 79, shows an undersized piece, brazenly called the "Bar Half Cent," in which the letters USA are not monogrammed; this apparently dates to the 1858-73 period. At the other extreme is a deceptive (and not impossibly contemporaneous) coin which showed up at the 1982 ANA

Convention in Boston. This is overstruck on a Bengali (Prinsep) 1/2 Anna, A.H. 1195 = A.D. 1780, KM126, Craig 704; broad irregular flan, about $19\frac{20}{16}$ " = 30-32 mm, 197.5 grs. = 12.8 gms.

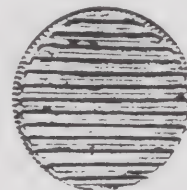
THE BAR COPPER

Designer, Engraver, George Wyon, III. Mint, Wyon's, Birmingham. Composition, copper. Diameter, varies, as below. Weight standard, apparently 84 to the lb. = 83.3 grs. = 5.4 gms.

Grade range, FINE to UNC. No grading standards established; grade by surface only.

1145 n.d. (1785) Copper. Spur from second bar.

Crosby, Pl. IX, 25. Round flan, about $15\frac{5}{16}$ " (varies). 80.8-87.2 grs. = 5.24-5.65 gms. Note spur from second bar, partial crack from sixth to seventh bars, recutting above end of sixth bar; forgeries lack these (see introductory text). Border often incomplete. Breisland, Roper:334, UNC., \$2.530.



Old American Coins

.....
Written by James Mease in 1838, "Old American Coins" is the first numismatic article about U.S. coins published in this country.

[The following account of some American coins, issued before the establishment of the present government, by some of the States, was furnished by Doctor JAMES MEASE, of Philadelphia.]

No. 1. This coin is larger than a half cent. On one side it has thirteen ribs or bars which run parallel to, and are equi-distant from each other. On the other side are the letters U.S.A. the S. being of larger size, running across the other two letters. It has no date nor any other inscription.

VISITOR'S GUIDE TO THE U. S. MINT.

69

the sentiment "Utile Dulci." One variety is without the scroll. The Half-penny is similar; a few are found with the date 1724. The Farthing is also similar. The words *Utile Dulci* are never found on the uncrowned Halfpence and Farthings. Fine specimens of the Rosa's bring from Five to Ten Dollars each. The rarer varieties, of course, much more.

An extremely rare Rosa Americana of the largest size exists, of the date 1738. One of them is said to be in the British Museum. Another was sold from the collection of Dr. Chas. Clay, of Manchester, England, in New York City, in the year 1871, for \$190. Obverse, laureated bust of George II., "Georgivs II., D. G. Rex." Reverse: rose branch with seven leaves, a full-blown rose and a bud crowned; "Rosa Americana, 1733." "Utile Dulci," on a scroll, beneath the rose.

We sometimes meet with a copper coin something smaller in diameter and not so thick as the old U. S. Cent, having the following characters: Obverse, two L's crossed under a crown, Legend—*Sit Nomen Domini Benedictum*. Reverse: "Colonies Francoises 1721 H." Sometimes the date is 1722. The piece tells its own story, being issued during the minority of Louis XV by the French Government for its Colonies. As Louisiana was one of these, it probably circulated there, and is accordingly classed among American Colonials.

Another considerably heavier copper, engrailed on the edge was issued by the same government in the year 1767. Obverse: Two flambeaux, crossed and tied together. Legend—*Colonies Francoises L. XV*. Reverse: Three fleur-de-lis under a crown, are encircled by two half-wreaths fastened by their stems. Legend—*Sit Nomen Domini Benedictum 1767*.

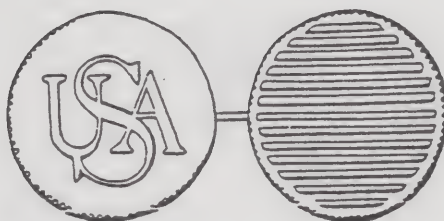
The majority of those now seen have had the three fleur-de-lis obliterated by the letters R F stamped upon them. This, it is believed, was done by order of the Republican Government after its establishment.

The well-known Virginia Half-Pennies seem to have been very plentiful. A number of different dies were used. A laureated bust of George the Third is surrounded, as on the English Halfpenny, with his title "Georgivs. III. Rex." The Reverse has an ornamental and crowned shield, emblazoned quarterly: 1, England empaling Scotland; 2, France; 3, Ireland; 4, the electoral dominions. Legend—*Virginia*. Date, 1773. One variety is so much larger than the others as sometimes to be called the penny, but it is not nearly large enough.

A similar devise, dated 1774, has been found in silver, and is known as the Virginia Shilling. It is possible that a coinage of Shillings for Virginia was intended at this time, of which the above was a pattern. However this may have been, the coin is of great rarity, probably less than half a dozen in all are known to coin collectors of the present day.

A very rare if not unique piece, whose history is not known, is called the "Non Dependens Status," from the Legend on the Obverse. This Legend surrounds a draped bust, facing right, the hair falling on the shoulder. Reverse: an Indian in a tunic of feathers, facing left, seated on a globe. In his right hand is a bunch of tobacco; his left rests upon a shield. Legend—*America*. Date, 1778. Judging by the copy that has been made of this piece, which is said to have been engraved only, it must be a fine design handsomely executed.

The Bar Cent is believed to have been made in England, in the year 1785, and sent over to New York for circulation in America. It has the monogram U. S. A. in large Roman letters. In one variety the S is over the other letters, and in another the S is over the U. and the A over the S. The Reverse has thirteen parallel bars. A good Bar Cent can be had for Three or Four Dollars. Other pieces made probably in this country, but not authorized, that were intended for the needs of the New York colonists, will now be described.



No. 15.—Obv. U S A in monogram. Milled border.

Rev. Thirteen horizontal bars. Milled border. Copper. Edge, plain; size 15½.

No. 16.—Obv. Monogram similar to last, but the letters exhibit slight differences in position; notably the tail of the S pauses abruptly at the base of the U, whereas in No. 15 it passes over upon the U.

Rev. Thirteen horizontal bars of a slightly different style from last. The borders are milled, but more unevenly than on the preceding piece, which is not esteemed so rare as this. Copper. Edge, plain; size 15½.

The "Bar Cent," as this singular token is usually called, is credited, upon the unreliable authority of the late Charles I. Bushnell, to one of the Wyons, at Birmingham, England. The device U S A was upon the old Continental buttons, which offered the model for this coin. The same authority assigns the piece to New York city, where he claims it first made its appearance in the month of November, 1785. The value of the Bar cent—if it ever had any—has been entirely destroyed by the large circulation of counterfeits, said to have been made by a die-sinker named Bolen, in Springfield, Mass. To this person is also ascribed a different type, bearing on the obverse a smaller monogram U S A. There are many well-informed numismatists who repudiate the Bar cent entirely as a colonial or early state issue, and regard it as a work of recent date. The writer, who for twenty-four years has been actively engaged in coin collecting, is free to confess that he never saw a Bar cent which he believed to be a genuine colonial. There are many who think differently, with whom we will not attempt to dispute. A Bar cent "guaranteed original" sold in the

McCoy sale, May 17—21, 1864, for \$5. In the Bushnell sale the two varieties (guaranteed, of course) brought; No. 15, \$11.50; No. 16, \$15.50. Another, having some of the original red color, of the No. 16 variety, sold for \$9; while a "trial piece" in lead of the same pattern, brought fifteen cents. Where did Mr. Bushnell, on whose authority these tokens gained countenance, get this trial piece in lead?

The Bar Cents

The following item taken from a New Jersey newspaper dated November 12, 1785, tends to show that the bar cents were not coined under the supervision of Robert Morris:

"A new and curious kind of coppers have lately made their appearance in New York. The novelty and bright gloss of which keeps them in circulation. These coppers are in fact similar to Continental buttons without eyes; on the one side are thirteen stripes and on the other U. S. A. as was usual on the soldiers buttons. If Congress does not take the establishment of a Mint into consideration and carry it into effect it is probable that the next coin which may come into circulation, as we have a variety of them, will be the soldiers old pewter buttons, for they are nearly as variable as the coppers above described and hardly so plenty."

According to the minutes of the Supreme Executive Council of 1778 the soldiers' buttons were made of a composition of lead and tin in proportions of about three to one.

*valuable
(in original
text)*

HISTORY

OF THE

FIRST UNITED STATES MINT

ITS PEOPLE AND ITS OPERATIONS

FRANK H. STEWART

1924

STANDARD CATALOG OF U.S. ALTERED & COUNTERFEIT COINS
1979
HANCOCK & SPANBAUER

COUNTERFEIT "BAR" CENT

The "Bar cent" is another copper coin in the colonial series of which very little is known. It is believed that they were the work of Thomas Wyon, coined around 1785 in Birmingham, England. Because of their light weight, and the unpopularity of the design, the pieces were not received with favor, thus they did not circulate extensively.



One side of the coin shows 13 parallel bars, while the other side has a monogram USA. The original, genuine pieces show the monogram's leg of the "A" as passing over the "S." The counterfeit dies used in striking counterfeits around 1862 by John Bolen show the "S" passing over the leg of the "A." Bolen's counterfeits were struck more sharply than were the originals.

Records indicate that the Bolen dies were sold to W. Elliot Woodward, who is reported to have struck 12 silver specimens. By 1882, counterfeits had been struck in silver, copper, nickel, brass, and tin . . . and nobody really knows how many counterfeits exist in each metal, struck on the Bolen dies. Cast counterfeits also exist.

Recent cast counterfeits of the "Bar cent" are being produced by the several manufacturers of those "advertising" pieces. Those "sales promotional" fakes range in weight from 88 grains to 175 grains. The original "Bar cent" weighs 85 grains.

WARNING! Because of the large number of assorted counterfeits on the market, and also due to the high price of the originals, any specimen offered for a lower-than-usual price, should be suspect. Don't buy any "Bar cent" without it being first checked by an expert!!

"THE RED BOOK"

1993

THE BAR "COPPER"

The Bar "Copper" is undated and of uncertain origin. It has thirteen parallel and unconnected bars on one side. On the other side is the large roman letter USA monogram. The design was supposedly copied from a Continental button.

The significance of the design is clearly defined by its extreme simplicity. The separate thirteen states (bars) unite into a single entity as symbolized by the interlocking letters (USA).

This coin is believed to have been issued at the same time as the Nova Constellatio coppers by Thomas Wyon at Birmingham, England, for America. It first circulated in New York during November, 1785.

On the less valuable struck copy made by J. A. Bolen c. 1862 the A passes under, instead of over, the S.



Undated (about 1785) Bar "Copper".....

V. Good
\$325.00

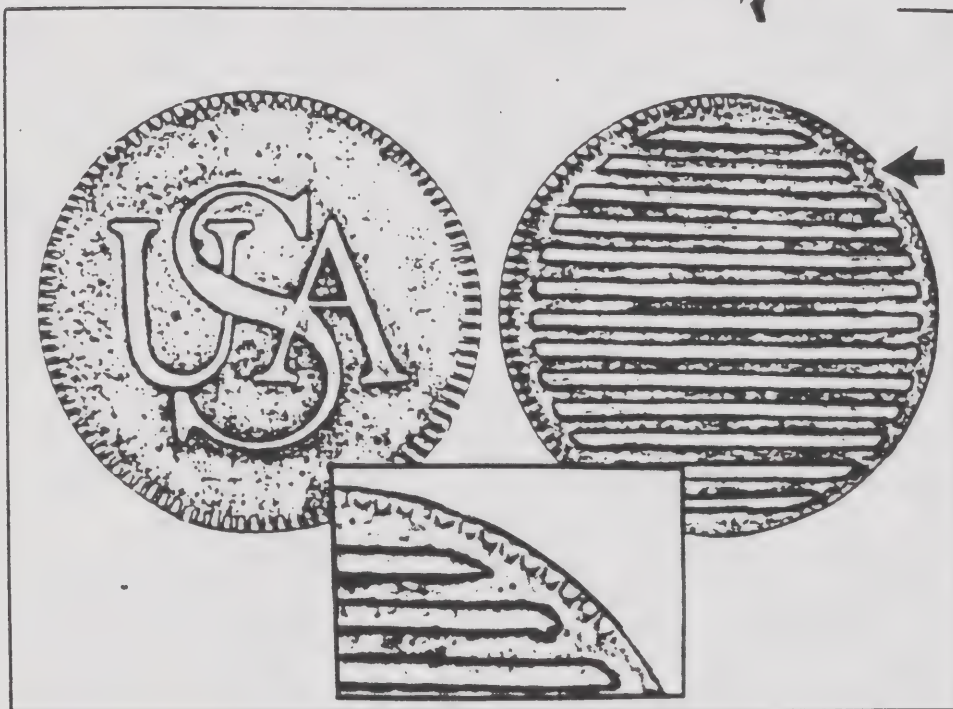
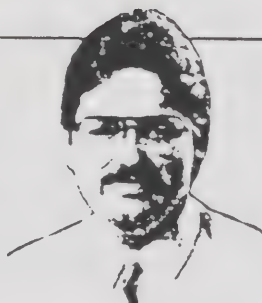
Fine
\$650.00

V. Fine
\$950.00

E. Fine
\$1,850

striking impressions

by Robert R. Van Ryzin



Bar copper

The origin of the Bar copper is uncertain. It was first placed in circulation in 1785 in New York and is believed to have been manufactured in Birmingham, England, at about the same time as the Nova Constellatio coppers. What is certain is that since it caught the eye of collectors, a number of die-struck copies and other forgeries have been created. One method of distinguishing genuine examples from die-struck copies is by taking a close look at the 13 bars on the coin's reverse. All genuine examples display a small spur from near the end of the second bar pointing toward the third bar. However, Walter Breen warns in his *Walter Breen's Encyclopedia of U.S. and Colonial Coins* that electrotype or cast copies may also bear this characteristic.

J. A. BOLEN'S
MEDALS, CARDS, AND FAC-SIMILES.

AN ACCURATE AND COMPREHENSIVE DESCRIPTIVE
CATALOGUE OF BOLEN'S WORKS, WITH NUMBER
STRUCK IN EACH METAL, DISPOSITION OF
DIES, AND OTHER DETAIL.

BY EDWIN L. JOHNSON.



Non numero hæc judicantur, sed pondere.

NUMISMATIC PRINTING AND BINDING COMPANY,
SPRINGFIELD, MASS.
1882.

Bolen's Medals, Cards, and Fac-similes.

1. Base Ball Medal.
2. Fac-simile U. S. Bar Cent.
3. Arsenal Medal. A. Arsenal with sun.
4. Arsenal Medal. B. Without sun.
5. Bolen's Card. A. 1862. Boy on eagle.
6. Washington Medal. A. "Avoid the extremes," etc.
7. Fac-simile Confederatio Cent. A. Large stars.
8. Fac-simile Confederatio Cent. B. Small stars.
9. Bolen's Card. B. 1864. Liberty cap.
10. Bolen's Card. C. 1864. Liberty cap and sunburst.
11. Fac-simile Higley, or Granby, Cent.
12. Washington Medal. B. Washington's Letter to Hamilton.
13. Bolen's Card. D. 1864. "Stamp cutter," &c.
14. Washington Medal. C. "He lived for his country."
15. Washington Medal. D. "The father of our country."
16. Washington Medal. E. "Copper from wreck of Congress," &c.
17. Ordnance Department Medal, or Tag.
18. Soldiers' Fair Medal.
19. Bolen's Card. E. 1865.
20. Bolen's Card. F. 1865. Reversed legend.
21. Bolen's Card. G. 1865. "Die Sinker," &c.
22. Lincoln Medal. A. "With malice toward none," &c.
23. Moore Bros.' Card.
24. Massachusetts Token. Eagle on shield, 1866.
25. Springfield Token. "Springfield Antiquarians."
26. Bolen's Card. H. 1867.

27. Washington Medal. F. "1st President," &c.
28. Jefferson Medal. "3rd President," &c.
29. Jackson Medal. "7th President," &c.
30. Lincoln Medal. B. "16th President," &c.
31. Webster Medal.
32. Bolen's "Libertas Americana" Card. I.
33. Bolen's Card. J. 1867. "Bolen" under bust.
34. Lincoln Medal. C. "Copper taken from Merrimac," &c.
35. Grant Medal.
36. Fac-simile Carolina Elephant Cent.
37. Double Carolina Elephant.
38. Bolen's Card. K. 1869.
39. Fac-simile New York Cent. "Neo Eboracus."
40. Fac-simile George Clinton Cent.
41. Copper Plate. Impressions of four fac-similes.
42. Masonic Temple Medal.
43. Fort Pynchon Medal.

DESCRIPTIVE CATALOGUE.

1. Base Ball Medal. 20.

Obv.—Boy in act of batting ball. Leg.—at top,—“Pioneer Base Ball Club.” 13 stars below. “J. A. Bolen.”

Rev.—Clubs and balls. Leg.—“Organized April 30, 1858. Play-ground on Hampden Park, Springfield, Mass.”

Dies cut in 1861 for Chas. E. Vinton, who still retains them.
75 copper, 125 w. m.

2. Fac-simile U. S. Bar Cent. 16.

Obv.—“U. S. A.” in monogram.

Rev.—13 bars.

Dies cut in 1862, and sold to W. E. Woodward, who destroyed them after striking 12 in silver.

65 copper.

3. Arsenal Medal. A. 18.

Obv.—Arsenal building, with sun above to left. Leg.—below,—“U. S. Arsenal.” “J. A. Bolen.”

Rev.—Leg.—“U. S. Armory. Established by Act of Congress in April, 1794. Springfield, Mass.”

Dies cut in 1862, and sold to Geo. B. Mason, Brooklyn, N. Y.
5 copper.*

NOTE.—The obverse die was rejected as incorrect, and replaced by obverse of No. 4. The “sun above arsenal” was an interpolation after the error in the die was discovered.

* I can only give the number struck by Mr. Bolen. All efforts to learn anything regarding the issues of later owners of dies have been in vain; but I believe that restrikes of his pieces are very few, while mules other than his are common. I would be glad to receive any information further than I possess.

4. Arsenal Medal. B. 18.

Obv.—Similar to No. 3, but without sun, and legend in larger letters.

Rev.—Same as No. 3.

Cut in 1862, and sold to Geo. B. Mason, Brooklyn, N. Y.

2 silver, 75 copper, 75 brass.

5. Bolen's Card. A. 18.

Obv.—Boy on eagle. 13 stars in a dotted border. Leg.—“Young America, 1862.”

Rev.—Leg.—“J. A. Bolen, Die-sinker and Medalist, Springfield, Mass.”

Cut in 1862. Sold to Geo. B. Mason, Brooklyn, N. Y.

75 copper, 75 brass.

6. Washington Medal. A. 18.

Obv.—Head of Washington to left. Leg.—“George Washington.” “J. A. Bolen.”

Rev.—Oak wreath. Leg.—“Avoid the extremes of party spirit.” Very thick planchet.

Cut in 1862. Dies destroyed.

6 silver, 75 oreide.

7. Fac-simile of Confederatio Cent. A. 18.

Obv.—Indian standing by altar, holding bow and arrows, and with his right foot resting on a crown. Leg.—“Inimica tyrannis Americana.”

Rev.—13 stars in sunburst. Leg.—“Confederatio, 1785.”

Cut in 1863. Dies destroyed.

2 silver, 40 copper.

NOTE.—One copy in silver was sold to W. E. Woodward; the other to the late James Parker, of Springfield, Mass.

8. Fac-simile of Confederatio Cent. B. 18.

Similar to No. 7, but with smaller stars and rays on reverse.

Cut in 1863. Dies destroyed.

2 silver, 40 copper.

9. Bolen's Card. B. 18.

Obv.—Head of Bolen to left. Star each side. Leg.—“J. A. Bolen, 1864.”

Rev.—Liberty cap. Leg.—“United States of America. Liberty.”

Cut in 1864.

3 lead.

10. Bolen's Card. C. 18.

Same as No. 9, but with sunburst surrounding liberty cap on reverse.

Cut in 1864, and destroyed. All obtainable copies were recalled and destroyed.

25 oreide.

11. Fac-simile of Higley, or Granby, Cent. 18.

Obv.—Stag facing left. Hand below. Leg.—“The valve of three pence.”

Rev.—Three hammers crowned. Leg.—“Connecticut, 1737.” Star below at left of date.

Cut in 1864. Defaced and sold to Dr. F. S. Edwards of New York.

2 silver, 40 copper.

NOTE.—The dies must have been restored, for I have seen this piece in nickel.

12. Washington Medal. B. 37.

Obv.—Bust of Washington to left. Leg.—“George Washington.” “J. A. Bolen.”

Rev.—Leg.—“I hope that liberal allowance will be made for the political opinions of each other; without these I do not see how the reins of government are to be managed, or how the union of the States can be much longer preserved.”

“Washington's Letter to Hamilton.”

Dies cut in 1864, and sold to Dr. F. S. Edwards of New York. (Now useless).

5 silver, 10 copper, 14 w. m. (By Dr. Edwards.)

23. Moore Bros' Card. 18.

Obv.—Leg.—“Moore Brothers, Photographic Artists, opposite Court Square, Springfield, Mass.”

Rev.—Leg.—“Photographs made and finished in any desired style or size.”

Cut in 1865, for Moore Brothers.

5 copper, 1 brass, 400 w. m.

24. Massachusetts Token. 18.

Obv.—Eagle on shield. Leg.—“Massachusetts, 1866.” “Bolen.”

Rev.—Wreath and seven stars. Leg.—“Lexington, April 19, 1775. Baltimore, April 19, 1861.”

Cut in 1866. Sold in 1872 to J. W. Kline, Philadelphia.

2 silver, 14 copper, 1 brass, 1 w. m.

25. Springfield Token. 18.

Obv.—Same as No. 24.

Rev.—Leg.—“Springfield Antiquarians: James Parker, Wm. H. Bowdoin, C. B. Newell, J. A. Bolen, J. Whitcomb, D. K. Lee, Wm. Clogston.”

Cut in 1866. Sold in 1872 to J. W. Kline, Philadelphia.

2 silver, 14 copper, 1 brass, 1 w. m.

26. Bolen's Card. II. 18.

Obv.—Head of Bolen to left. Leg.—“J. A. Bolen, 1867.”

Rev.—Same as No. 21.

Cut in 1867.

14 copper, 1 brass, 1 w. m.

27. Washington Medal. F. 16. Presidential Series.

Obv.—Head of Washington to right. Leg.—“Washington.” “Bolen.”

Rev.—Leg.—“George Washington, 1st President U. S. The Union is the main prop of our liberty.”

Cut in 1867. Sold in 1872 to J. W. Kline, Philadelphia.

2 silver, 16 copper, 1 brass, 3 w. m.

28. Jefferson Medal. 16. Presidential Series.

Obv.—Head of Jefferson to right. Leg.—“Jefferson.” “Bolen.”

Rev.—Leg.—“Thomas Jefferson, 3rd President U. S. Equal and exact justice to all men.”

Cut in 1867. Sold in 1872 to J. W. Kline, Philadelphia.

2 silver, 14 copper, 14 brass.

29. Jackson Medal. 16. Presidential Series.

Obv.—Head of Jackson to right. Leg.—“Jackson.” “Bolen.”

Rev.—Leg.—“Andrew Jackson, 7th President U. S. The stern old soldier, a foe to traitors.”

Cut in 1867. Sold in 1872 to J. W. Kline, Philadelphia.

2 silver, 14 copper, 14 brass.

30. Lincoln Medal. B. 16. Presidential Series.

Obv.—Head of Lincoln to right. Leg.—“Lincoln.” “Bolen.”

Rev.—Leg.—“Abraham Lincoln, 16th President U. S. Emancipation the great event of the 19th century.”

Cut in 1867. Sold in 1872 to J. W. Kline, Philadelphia.

2 silver, 14 copper, 14 brass.

31. Webster Medal. 16.

Obv.—Head of Webster to right. Leg.—“Webster.” “Bolen.”

Rev.—Leg.—“Daniel Webster, the able defender of the Constitution.”

Cut in 1867, and sold in 1872 to J. W. Kline, Philadelphia.

2 silver, 14 copper, 14 brass.

32. Bolen's “Libertas Americana” Card. I. 16.

Obv.—Fac-simile of *Libertas Americana* obverse. Head to left, with flowing hair, and liberty cap over right shoulder. Leg.—“*Libertas Americana*. 4 Jul, 1776,” in exergue. “Bolen” under bust.

Rev.—Obverse of No. 26.

Obverse die cut in 1867, and sold in 1872 to J. W. Kline, Philadelphia.

1 silver, 16 copper, 1 brass, 3 w. m.

33. Bolen's Card. J. 16.

Obv.—Head of Bolen to left. Leg.—“J. A. Bolen, 1867.” “Bolen” under bust.

Rev.—Same as No. 21.

Cut in 1867, and obverse die destroyed.

1 silver, 15 copper, 15 brass, 15 w. m.

NOTE.—This is the *only* Bolen Card with his name under the bust, or elsewhere, save in the legend. The 1865 card (No. 21) and other pieces later have a small B on reverse.

34. Lincoln Medal. C. 16.

Obv.—Same as No. 30.

Rev.—Leg.—“A piece of copper taken from the wreck of the Rebel ram Merrimac, in 1862, by J. F. Pratt, A. A. Surgeon U. S. A. Only ten struck.”

Reverse die cut in 1868, and destroyed.

10 copper.

35. Grant Medal. 16. Presidential Series.

Obv.—Head of Grant to right. Leg.—“Grant.” “Bolen.”

Rev.—Leg.—“Gen. U. S. Grant, our next President. May he in wisdom rule the country he has saved.”

Cut in 1868. Sold in 1872 to J. W. Kline, Philadelphia.

2 silver, 14 copper, 14 brass, 1 w. m.

36. Fac-simile Carolina Elephant Cent. 17.

Obv.—Elephant to left.

Rev.—Leg.—“God preserve Carolina and the Lords Proprietors. 1694.”

Cut in 1869. Canceled.

2 silver, 40 copper, 5 brass.

37. Double Carolina Elephant. 17.

Obv.—Same as No. 36.

Rev.—Elephant to left. Leg.—“Only ten struck.”

Cut in 1869. Canceled.

10 copper.

“The reverse of No. 37 was originally cut for the obverse of No. 36; but as it was not correct, I cut another. After striking the 47 pieces of No. 36, I struck two mules in copper from the two obverse dies, and then annealed incorrect die, lettered it “Only ten struck,” and struck the ten copies of No. 37; making twelve in all with the elephant on both sides.”—*J. A. Bolen.*

38. Bolen's Card. K. 16.

Obv.—Head of Bolen to left. Leg.—“J. A. Bolen, 1869.” Similar to No. 33, but with different knurl.

Rev.—Same as No. 21.

Cut in 1869.

1 silver, 28 copper, 20 brass, 50 w. m.

NOTE.—This is Bolen's last card, and bears the most correct likeness.

39. Fac-simile N. Y. Cent. 17.

Obv.—Indian with bow in left hand and tomahawk in right. Leg.—“Libernatus libertatem defendo.” Star below.

Rev.—Eagle on hemisphere. Leg.—“Neo Eboracus. 1787. Excelsior.”

Cut in 1869. Canceled.

2 silver, 40 copper, 5 brass.

40. Fac-simile George Clinton Cent. 17.

Obv.—Head of Clinton to right. Leg.—“George * Clinton *”

Rev.—Arms of the State of New York, with the legend, “Excelsior. 1787” beneath.

Cut in 1869. Canceled.

2 silver, 40 copper, 5 brass.

41. Copper Plate, $2\frac{3}{4}$ inches square, with four impressions from fac-simile dies on each side, viz :
One of No. 39, two of No. 40, and one mule.

Inscribed "J. A. Bolen, 1869. Only two struck."
2 copper.

NOTE 1.—Mr. Bolen retains one of these; the other was owned by the late James Parker, of Springfield.

NOTE 2.—After these were struck, the dies of numbers 36, 37, 39 and 40 were canceled, and presented to the Numismatic Society, of Boston.

42. Masonic Medal. 18.

OBV.—Front of Masonic Temple. Leg.—"Masonic Temple."
"Bolen."

REV.—Large six-pointed open star, or double triangle, square and compasses enclosing G, and two swords crossed.
Leg.—"Dedicated June 24, 1874, Springfield, Mass."

Cut in 1874, for G. D. Rollins. Struck by Lovett. Obverse die broken, and both now owned by Mr. Rollins.

5 silver, 5 copper, 5 brass, 100 w. m.

43. Fort Pynchon Medal. 16.

OBV.—Old Pynchon House, or Fort Pynchon. "Bolen."

REV.—Leg.—in seven lines.—"The Pynchon House, Springfield, Mass., called the Old Fort. Built by John Pynchon, in 1660. Taken down in 1831."

Cut in 1881.

Bolen's Mules.

	Obverse.	Reverse.	
I.	Rev. of 7.	Rev. 8.	2 copper.
II.	Obv. of 32.	" 21.	2 silver.
III.	" " "	Obv. 22.	5 copper.
IV.	" " "	" 27.	" "
V.	" " "	" 28.	" "
VI.	" " "	" 29.	" "
VII.	" " "	" 30.	" "
VIII.	" " 22.	" 30.	" "
IX.	" " 27.	" 28.	" "
X.	" " "	" 30.	" "
XI.	" " 36.	" 37.	2 "
XII.	" " 39.	Rev. 40.	2 silver, 40 copper, 5 brass.
XIII.	Rev. " 39.	" "	5 copper.
XIV.	Obv. " 40.	" 39.	" "
XV.	" " "	Obv. " "	" "

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STRUCK COPIES
OF
EARLY AMERICAN
COINS

BY
RICHARD D. KENNEY

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STRUCK COPIES OF EARLY AMERICAN COINS

By RICHARD D. KENNEY

The middle of the nineteenth century may be characterized as the period of the rapid adolescence of American numismatics. For then, the study and collecting interests burst upon the horizon with a feverish glory yet to be rivalled. Under the cloak of keen competition dynamic interest in numismatic Americana was maintained on an exceedingly high level. The logical result was a vitality in colonial coins, politicals, medals, and tokens—a vitality that in some measure would be highly desirable today.

When rare coins were unavailable, collectors were not averse to the practice of using copies to fill in the gaps in their cabinets. Copies, however, cover a multitude of sins. From the simple counterfeits designed to cheat the government, from electrotypes and casts made from fine genuine specimens, we come to the category under discussion copies or facsimiles struck from engraved dies. Electrotypes and casts, of course, may be detected by the initiate in a number of ways, e.g., the faint line around the edge of the piece, pitting and other defects in the case of a solid cast, and the very important evidence of the weight. These factors plus the "feel" are certain to establish proof of an electrotypes or cast. Struck copies, however, are dangerous, for despite the plaintive denials of their makers regarding motives, these pieces have long deceived the unwary and unenlightened. But, here too, careful examination will enable one to distinguish the copy from the genuine.

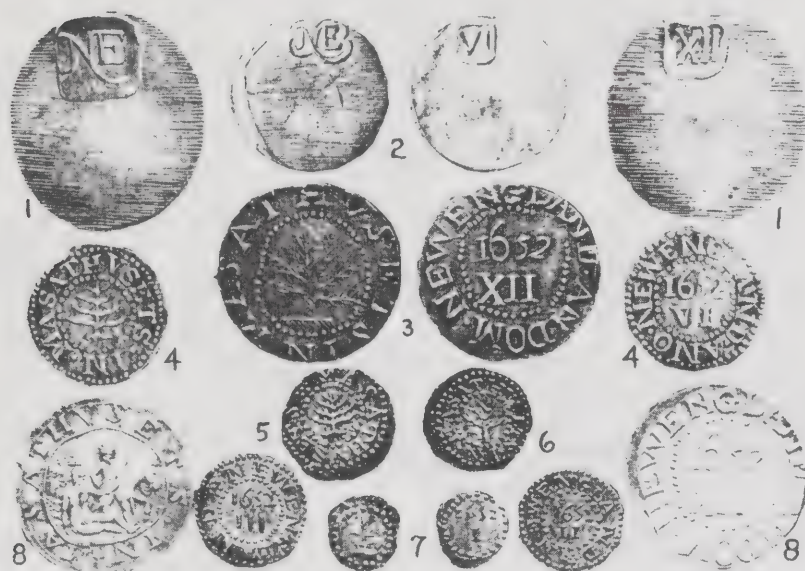
Strangely, however, a new factor has recently entered into the scene. Struck copies have acquired a status and can stand on their own; they are not shunned by the collector who is fond of interesting pieces as well as the student eager to possess these pieces for comparison purposes. A 'Bolen' or a 'Wyatt' is no longer mentioned with contempt, except perhaps, in the few instances where a question of fraud was dominant in a transaction. Where at one time they were deemed mere forgeries, they are today items of decided value. This, of course, is largely due to the relative scarcity of most of the copies. An analysis of last century's auction sales discloses the fact that copies were sold openly, undisguised, and furthermore were eagerly sought after—the very same pieces that at a much later date were upon occasion misrepresented as genuine.

In the listing that follows, many pieces have been deliberately omitted. The copies and fabrications of C. Wyllys Betts and the entire series of souvenir copies of Tom Elder are too numerous to mention here and are deserving of separate studies.

WYATT'S COPIES

Thomas Wyatt, as much as we can learn, lived in New York's Mercer Street in the 1840-1860 period. Aside from reproducing Massachusetts silver coins, he was an active numismatist as evidenced from the frequency of his mention in named sales catalogues. He was at one time associated with Professor Daniel E. Groux in making reproductions of rare U.S. medals.

Wyatt's copies are known in both silver and copper. According to a statement in the Morse sale, sold by Bangs, Merwin in 1860, only twelve sets were then known to have been struck in silver. The copper ones, it was believed, were made by Edwin Bishop who acquired Wyatt's dies. The famous Clay sale catalogue of 1871 is the first illustrated record of Wyatt's pieces. These may be detected, in the case of the New England



shilling and sixpence, by the use of horizontal lines which Wyatt placed in the dies as he copied the engravings from Felt's "An Historical Account of the Massachusetts Currency" published in 1839 which in turn was copied from Folke's English Coinage published in 1763. The pieces are similar to but cannot be directly attributed to given Crosby numbers. Attention is invited to the American Numismatic Society's Numismatic Notes and Monographs, No. 103 by Sydney P. Noe, where Wyatt's copies are more fully discussed on pp. 50-55.

1. New England shilling - copied from engraving.
2. New England sixpence - copied from engraving.
3. Oak Tree shilling - follows Crosby 1bD.
4. Pine Tree sixpence - Crosby 1A but no dots.
5. Pine Tree threepence - follows Crosby 2bB.
6. Oak Tree twopence - date of genuine is 1662.
7. Pine Tree penny - a complete fabrication. There is no genuine penny.
8. Good Samaritan shilling.

EDWIN BISHOP

Beyond the fact that his address was 9 Dutch Street, New York City, and that he was said to have acquired Wyatt's dies, nothing is known of Bishop. We know, on the basis of his circular letter, that he struck thirty sets in silver, bronze, and tin of the Washington, Crystal Palace Medal of 1853, Baker 361. W. Elliott Woodward, whose range of knowledge should be reliable proof, also claims for Bishop the following copies:



COPY

ORIGINAL

1. Washington 1793 Half Cent. A fabrication in copper. Baker 27; Bushnell 1254. According to Baker, only 2 specimens known, one of which is in the National Collection. The obverse of this piece is a shell and the reverse is from a genuine Half Cent. The two halves were skilfully joined by Bishop.
2. Good Samaritan Shilling from Wyatt's dies struck over an English gold guinea. This piece is a mule from the obverses of Wyatt's Good Samaritan and Oak Tree Shillings. "Mr. Edwin Bishop, late of New York, informed me many years ago that the dies for the Wyatt counterfeits having come into his possession he struck a few sets, regular in form; in Silver and Copper; that he then took an English guinea and, using the obverse dies of Wyatt's good samaritan and Pine tree shillings, he struck this coin; that he made no similar one in any metal whatever, but immediately destroyed the dies. Hence this die is strictly unique and must ever remain so, both as regards metal and impression. At the sale of Mr. Bishop's Collection, Dec. 17, 1863, it was purchased by Mr. Lightbody for \$42.50 which, considering its great rarity, and desirability was not an immoderate price." *Note following lot 4606, Woodward Sale, Nov. 18, 1878.* The piece was bought in by Woodward himself for five dollars as there was no apparent competition in the sale.
3. All of Wyatt's dies in copper. Early statements in sales catalogues claim that only two sets were made by Bishop. See Lot 1911 in Brooks, Colburn, Finotti, etc. Sale of April 1863 catalogued by Woodward.

ROBINSON'S COPIES

As observed from one of his store cards, Alfred S. Robinson (1836-1876) of Hartford, Conn. was a "banker, broker, notary public, dealer in stocks, bonds, notes, land warrants, uncurrent money, and all kinds of American and foreign specie". Another store card adds numismatist to his versatility in business. Robinson was an active collector as well as a coin dealer; the year 1861 reflecting two auction sales of his collections in addition to his own fixed-price lists. The accompanying table is reproduced from one of these price lists and records the number struck of the medalets and copies that he published.

The Non Vi Virtute, Rosa Americana, Brasher Doubloon, and New England token were engraved by Joseph Merriam of Boston, while George H. Lovett was responsible for the Non Dependens Status and the Washington piece. The last-named coins, not included in the table because they were struck in 1862-63, prove the most interesting. The Non Dependens Status, dated 1778, whose history of the original, it

TABLE

SHOWING the number struck and different metals of Coins, Medalets and Token
Published by ALFRED S. ROBINSON.

NAMES.	SILVER.	COPPER.	BRASS.	TIN.	PLATED.	NICKEL.	REMARKS.
George Clinton Medalet,	6	54					Dies Destroyed.
Copy of New York Gold Coin.		25	25				Dies Destroyed.
Copy of Rosa Americana.	10	45	45				Dies Destroyed.
Copy of N. E. Elephant.	3	15	15			15	Dies Destroyed.
Copy of Granby.	20	150	150	150	150	150	
Anthony Wayne Medalet.	5	50	50	50	50		
Robert Fulton Medalet.	5	50	50	50	50		
Fourth of July Token.	20	100	100	100	100		Dies Sold.
Fireman's Medal.	20	10 000	2,000	250	350	50	
Little Giant Token.	24					21	One Die Broken
Douglas and Fourth of July, mule.	100	100	100	100	100		Dies Sold.

any, was unknown even to Crosby, boasts two varieties issued in very small quantities, with and without the word copy below the bust and struck in silver and copper. The following comment was made by Lyman Low following Lot 25 in his sale of September 1918.

"This interesting piece entered the numismatic arena, quite in the same manner as its many companions, though not contemporary. It has strangely wandered incognito, through catalogues and collections, for upwards of 50 years, carrying a total absence of origin, issuer or publisher. Crosby in 1874, thought enough of it, to have an illustration made and inserted on page 306, of his work on Colonial Coins. His observation following the description "Origin and History Unknown", wrapped the subject in a wet blanket of double thickness, in which state of coma, it has too long remained . . ."

The Washington Cent of 1789 is a clear fabrication, no original being known. It bears the Baker number 14 and in their work on English tokens, Messrs. Dalton and Hamer curiously list it under Middlesex No. 42. It is known in silver, copper, and bronze.

The Rosa Americana, of all the Robinson copies, bears describing in detail. The portrait of George II on the genuine is truer and lettering is smaller than on the copy. The rose on the genuine faces three-fourths right while the one on the copy is full-face. In addition, the leaves on the copy are elongated and more widely spaced than on the genuine.



1. Higley Copper & Robinson store card. 6 metals; Adams (Conn.) 7-11.
2. Clinton & Non Vi Virtute Vici. 6 struck in silver and 54 in copper.



COPY

ORIGINAL

3. Brasher Doubloon. 25 each in copper and brass.



COPY

ORIGINAL

4. Rosa Americana 2 Pence 1733. 10 silver, 45 each in copper and brass. The copper copy weighs 14.53 grams while the genuine weighs 17.24 grams.



COPY

ORIGINAL

5. New England Token, 1694. 3 in silver and 15 each in copper, brass, and nickel.



6. Non Dependens Status 1778. A limited number struck in copper and silver. Haseltine, in the Randall sale of May 1877, claims for lot 717 that only 6 specimens were struck in silver.
7. Washington Cent 1789. An unknown amount struck in silver, copper, and bronze. Baker 14 and no genuine piece exists.

IDLER'S COPIES

William Idler, a Philadelphia coin dealer was located at 111 North Ninth Street beginning in 1858. This period, with its rapidly growing number of collectors, prompted Idler to publish and issue several copies in conjunction with his store cards. A fixed-price list issued by him in 1860 curiously calls his Washington Half Dollar a Cent, a singular error on the part of a dealer whose era was noted for serious study. The dies of the copies were engraved by Warner, probably John S. Warner of Philadelphia, the father of William H. and Charles K., the medalists and dealers of the late nineteenth century. Idler, who died in 1901, once possessed an 1804 dollar, one of which pedigreed specimens is named after him.



COPY

ORIGINAL

1. Washington Half Dollar. Baker 544, in silver, nickel, copper, brass, and tin. The word COPY that appears between the tail and UNITED is usually removed from the die as well as the cruder method of tooling the struck piece.
 - a) The uppermost star on the reverse of the genuine points between T and E, while on the copy it points at E.
 - b) The dot after America in the genuine is closer to the arrow feathers than on the copy.
 - c) The end of the 2 in the date of the genuine points down while on the copy it points up.
 - d) Genuine: silver 12.50-15.16 grams, copper 14.25-17.70 grams. Copy: silver 12.35-15.75 grams, copper 13.65 g.



COPY

ORIGINAL

2. Baltimore Penny. Adams (Pa.) 216-222. Struck in gold (2), silver, nickel (3), copper-nickel, copper, bronze, brass, and white metal. The one in copper weighs 5.12 grams and the most distinguishable feature of the copy is that the legend on the obverse ends in CT as opposed to just C on the genuine. Many copies have Idler's commercial information skilfully removed from the obverse. Copper-nickel 3.63; bronze 4.96; brass 4.60 grams.

IDLER MULES

HALF DOLLAR

- | | | |
|-----------|-----------------------------|---------------------------------|
| 1. Obv. - | Obv. of Half Dollar. Rev. - | Idler's card. Silver. Adams 210 |
| 2. Same | | Copper. Adams 211 |
| 3. Same | | Brass. Adams 212 |
| 4. Same | | W.M. Adams (212a) |
| 5. Obv. - | Rev. of Half Dollar. Rev. - | Idler's card. Silver. Adams 213 |
| 6. Same | | Copper. Adams 214 |
| 7. Same | | Brass. Adams 215 |
| 8. Same | | W.M. Adams (215a) |

BALTIMORE PENNY

- | | | |
|-----------|-----------------------|--|
| 1. Obv. - | Obv. of Penny. Rev. - | Idler's card. Silver, reeded edge. Adams 223 |
| 2. Same | | Copper, reeded edge. Adams 224 |
| 3. Same | | Cop-Nic, reeded edge. Adams 225 |
| 4. Same | | Cop-Nic, plain edge. Adams 226 |
| 5. Same | | Brass, plain edge. Adams 227 |
| 6. Same | | Brass, reeded edge. Adams 228 |

BOLEN'S COPIES

John Adams Bolen (1826-1907) of Springfield, Mass. was the most widely known and most prolific engraver of struck copies. Prominent and respected among numismatists of his day, his die-sinking of medals and coin-copies was superb. In his own descriptive catalogue of his works, Bolen expressed regret at having made the copies "as I have been informed that they have been worn or rubbed and made to look old, then sold as genuine. I spent a great deal of time on them; on one I worked from a genuine coin, on the others from very fine electrotypes. They are all quite scarce now. They were not a financial success to me . . ." Moreover, Bolen was a highly regarded member of the Springfield Antiquarian Society and a corresponding member of the American Numismatic and Archaeological Society, factors which certainly placed him in a completely honorable status.



COPY

ORIGINAL

1. BAR CENT. 65 struck in copper in 1862 and the dies sold to W. Elliot Woodward who struck twelve pieces in silver. The Bushnell Sale of 1882 (lots 1162-64) discloses additional strikings in nickel, brass, and tin, but since Woodward in his circular (reproduced here) makes no mention of which of the three Lovetts was commissioned to strike the silver pieces, we shall probably never know who was responsible for the other metals. Bolen's copy has the S passing over, instead of under, the A. Bolen no.2; Johnson no.2.

Copper 5.25-5.30 grams, Silver 5.50 grams; Genuine Copper 5.65 grams.



COPY

ORIGINAL

2. CONFEDERATIO CENT, Large stars. 2 struck in silver and 40 in copper, in 1863 and the dies destroyed by Bolen. According to the Woodward sale of April 1866, a unique striking is known in brass but this may be a trial piece inadvertently omitted in Bolen's listing. The following points of comparison may be used for identification:

- a) The tops of ME in Americana are joined on the genuine.
- b) The lower portion of the S in Tyrannis is just about closed up on the genuine while it is quite open on the copy.
- c) Bolen placed a dot in the Y of Tyrannis as a secret mark.
- d) The point of the star below the second E on the reverse is directed to a small ray on the Bolen; on the genuine, it points to a large ray.
- e) The star under N points to a large ray on the Bolen; on the genuine, it points to a small ray.

Copper 9.45-9.50 grams, silver 9.70-10.65 grams; Genuine copper 7.50-7.60 grams. Bolen no.7; Johnson no.7.



COPY

ORIGINAL

3. CONFEDERATIO CENT, Small stars. The same general information and statistics as apply to the preceding --- including a unique striking in brass which weighs 8.60 grams. Bolen no.8; Johnson no.8.



COPY

ORIGINAL

4. HIGLEY COPPER. 2 struck in silver and 40 copper in 1864 after which the dies were sold to Dr. F. S. Edwards. It is not known how many Edwards had struck although pieces are known in nickel and brass.

- a) Bolen's copy has six dots on each crown band of the reverse, while the genuine has only five.
- b) The copy has a complete circle around the deer while the genuine has not.
- c) Bolen's secret mark, a dot, may be seen in the C of Pence.

Copper 9.50-9.70 grams, Silver 8.00-10.65 grams; Genuine Copper 7.90-11.02 grams. Bolen no.10; Johnson no.11.



COPY

ORIGINAL

5. CAROLINA TOKEN. 2 silver, 40 copper, and 5 brass struck in 1869 after which the dies were rendered useless and deposited with the Boston Numismatic Society. One of the silver copies is known to have been struck over an 1807 Half Dollar and is so recorded in lot 1441 of the sale conducted by the Chapman Brothers in June 1885.

Copper 10.65 grams, Silver 6.55 grams; Genuine Copper 8.42-10.49 grams. Bolen no.33; Johnson no.36.



6. CAROLINA TOKEN, 2 Elephants. 10 struck in copper in 1869 and the dies deposited with the Boston Numismatic Society after having been rendered useless. Of this piece, Bolen says: "The reverse of No.34 was cut first, but was not correct. I then cut another and after striking the pieces for No.33 I struck two in copper, from the two obverse dies. I then annealed the incorrect die and lettered it "Only ten struck" and then struck the 10, making 12 with elephant on both sides."
Bolen no.34; Johnson no.37.



COPY



ORIGINAL

7. N.Y. LIBERNATUS EAGLE. 2 silver, 40 copper, and 5 brass struck in 1869 and the dies deposited with the B.N.S. after cancellation.
a) The star projects under the extremity of the Indian's right foot on the copy, while it does not extend that far on the genuine.
b) Bolen has the ground line touching the Indian's right foot.
c) There are nine feathers in the headdress of the copy; the genuine has only seven.
Copper 10.50 grams, brass 9.55 grams; Genuine Copper 8.23-9.91 grams.
Bolen no.36; Johnson no.39.



COPY



ORIGINAL

8. CLINTON CENT. 2 silver, 40 copper, and 5 brass struck in 1869 and the dies deposited with B.N.S. after cancellation. An intimate study of the Clinton Cent may be found in the C.C.J. issue of Sept.-Oct. 1950.

- a) Bolen placed the tip of the first E of Excelsior to the right of the left foot whereas the genuine has the E directly below the foot.
b) The copy has the outer oval on the reverse coinciding with the top ground line; the genuine has two complete ovals, the outer one breaking the top ground line.
c) The copy produces a perfect alignment of the side of the second G in George, the bottom of the ear, and the lowest point of the star that follows Clinton; the star on the genuine is high and cannot be aligned with the ear or the G.
d) There is a dot in the O of George placed there as a secret mark by Bolen.

Copper 10.00-10.65 grams; Genuine Copper ditto. Bolen 37; Johnson 40. Silver copy was struck over an 1822 Quarter by Bolen.

9. MULE of Reverse 2 with Reverse 3. Bolen Mule No.1. One struck in brass.
10. MULE of Obverse 7 with Reverse 8. Bolen Mule No.11. 2 Silver, 40 Copper, 5 brass.
11. MULE of Reverse 7 with Reverse 8. Bolen Mule No.12. 5 struck in copper.
12. MULE of Obverse 8 with Reverse 7. Bolen Mule No.13. 5 struck in copper.
13. MULE of Obverse 8 with Obverse 7. Bolen Mule No.14. 5 struck in copper.
14. MULE of Reverse 2 with Obverse 4. Unlisted by Bolen and probably struck by Edwards. The dies are obviously defaced and partially restored.

Other mules also exist combined with Bolen's Store Cards and unlisted both by Bolen and Johnson.

EDWARD'S COPIES

Very little is known of Dr. Frank Smith Edwards of New York. His name appears regularly amongst the buyers in the sales catalogues of the 1860's a fact which unquestionably placed him in the ranks of serious collectors of the day. His own collection was catalogued by Edward Cogan and sold by Bangs, Merwin & Co. in October 1865, shortly after his death. None of his copies, incidentally, appeared in the sale. The authority for his responsibility in striking and/or issuing copies rests with W. Elliot Woodward and Ed Frossard in the case of the Half Cent, and with Edward Cogan for the Immune Columbia which is illustrated by Crosby on Plate X.



COPY



ORIGINAL



1. HALF CENT 1796. 12 pieces struck; 4.85 grams; genuine 5.05 grams. Bushnell 2768. In the Francis S. Hoffman collection sold in New York during a four-day sale in April 1866, Woodward has this to say about lot 944: "One of the Edwards counterfeits; as fine as when it fell from the die; this piece is found in no cabinet in the country; the dies were destroyed since the death of Dr. Edwards, together with all the pieces struck from them, with the exception of twelve purchased from him, his statement being that they were bought in

London. It now appears that the dies were made to order in New York City." The piece in this sale, incidentally, was purchased by Crosby for \$5.50.

2. IMMUNE COLUMBIA/NOVA CONSTELLATIO

- The reverse of Edwards' die has the lowest star pointing directly between V and A of NOVA, whereas the star of the genuine tends to point toward V.
- The space between the C of COLUMBIA and the head is wider on the genuine than on the copy.
- There is no ground line visible on Crosby's illustration of Edwards' copy.

Note: The writer has been unable to procure a specimen of the Edwards copy for illustration and weight.

DICKESON COPIES

Prof. Montroville Wilson Dickeson (1813-1882) was best known for his American Numismatic Manual published in Philadelphia in 1859. Although a doctor of medicine, most of his years were spent in the study of antiquities and archaeology.



COPY

ORIGINAL

- SOMMER ISLANDS SHILLING. Copper-Nickel, copper, brass, white-metal. This piece comes muled with various store cards and medals. Although Crosby called this a Robinson piece and others attributed it to Idler, it remained for Woodward to give Dickeson credit for issuing this copy. It was struck, probably in Philadelphia, in the 1850's.



COPY

ORIGINAL

- CONTINENTAL DOLLAR 1776. Copper, tin, and according to Haseltine, also 50 specimens in silver. Struck as a souvenir for the Centennial of 1876, this piece, like the preceding, cannot deceive. Years later, in the twentieth century, Thomas L. Elder acquired the dies.

SOMMER ISLANDS MULES

- | | | |
|-----------|--------------------------------|--------------------------|
| 1. Obv. | Washington (Baker 615). Rev. — | Hog. Copper. Adams 161 |
| 2. Same | | Hog. W.M. Adams (161a) |
| 3. Same | | Ship. Copper. Adams 159 |
| 4. Same | | Ship. W.M. Adams 160 |
| 5. Obv. — | Evans & Watson, Phila. Rev. — | Ship. Copper. Adams 147 |
| 6. Same | | Ship. Brass. Adams 148 |
| 7. Same | | Ship. W.M. Adams 149 |
| 8. Same | | Ship. Cop-Nic. Adams 150 |
| 9. Same | | Hog. Copper. Adams 151 |
| 10. Same | | Hog. Brass. Adams 152 |
| 11. Same | | Hog. W.M. Adams 153 |
| 12. Same | | Hop. Cop-Nic. Adams 154 |



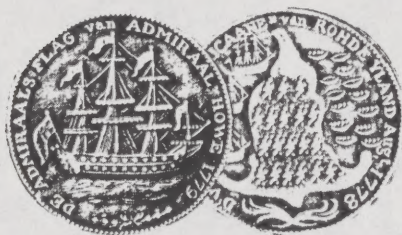
WUESTHOFF

Located at 113 Canal Street, A. Wuesthoff was a New York City coin dealer in the 1880's. His only issue was a fabrication of a Sommer Islands 20 Shilling piece struck in gold, silver, bronze, and brass. It is not known how many of each were struck nor do we know the engraver of the dies. The bronze specimen weighs 12.62 grams while the one in brass weighs exactly 11 grams. Silver 14.95, Gold 7.13 grams — 20 carats.



THE KETTLE COPIES

The copper-gilt or brass imitations of United States Half and Quarter Eagles of 1803 are merely gaming counters. They were made by the Birmingham firm of Kettle & Sons in the early part of the nineteenth century and the name Kettle is discernable to the right of the date. Attempts were made to attribute pattern qualities to these pieces at various times by unknowing parties. The Quarter Eagle is also known in silver and was catalogued in the Chubbuck sale of 1873 where it was called a "Kettle dime."



THE GRANT COPY

Horace M. Grant, a dealer who operated Grant's Hobby Shop at 109 Empire Street, Providence, Rhode Island, had copies of the Rhode Island token made in 1936. These were struck by the Robbins Company of Attleboro, Mass. in both bronze and silver, the latter metal in a very limited number. To avoid confusion, despite the obvious medalllic character of the copy, Mr. Grant had his initials H.M.G. placed on the crest of the wave below the Howe battleship.



THE SMITH COUNTERFEITS

"Smith of Ann Street" seems to be a byword among collectors of large cents yet this engraver is shrouded in a mantle of obscurity. His counterfeits are nothing more than genuine cents which were rather tastefully tooled and improved upon. Although his 1793 Cents are the most common, it does not seem improbable that he also 'improved' or otherwise altered other dates, e.g., 1799 and 1804.

From the Jencks and Paine Sale sold by Woodward in December 1866, we hear the first mention of Smith pieces under lot 303: "1793 Unique variety; obv. head with flowing hair; rev. wreath, stars and stripes on the edge. One of Mr. Smith's make, and a more artistic and Beautiful coin than was ever issued by the U.S. Mint."



MISCELLANEOUS

1. The Thomas L. Elder souvenir copies.

The late Tom Elder 1877-1948 was a prolific issuer of medals and tokens relating to historical events. As a New York coin dealer he had at one time acquired the dies of the Dickeson Continental Dollar copy and proceeded to restrike and mule a number of pieces from these dies. Some of these are now illustrated.



2. The Massachusetts Bay Tercentenary.

In 1930, various municipalities in Massachusetts celebrated the great event by issuing souvenir copies of the Pine Tree Shilling. These were fully described by Shepard Pond in the Numismatist of 1931.

Struck by the Whitehead and Hoag Company:

- 1) BILLERICA. White metal, 2500 pieces. Pond no. 14.
- 2) JOHN HULL. White metal with oxidized silver finish, 20,000 pieces. Pond no. 15.
- 3) WORCESTER. Composition with nickel finish. 22,000 pieces. Pond no. 26.



Struck by the Robbins Company:

- 1) BOSTON TERCENTENARY COMMITTEE. White metal, 2000 pieces. Pond no.27.
- 2) GOV. WINTHROP/CHIEF CHICKATABOT. White metal, silver finish, 10,000 pieces. Pond no.28.
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